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BULLETIN OF THE ART INSTITUTE OF CHICAGO

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NUMBER 4



LITTLE SYLVIA—BY CHARLES W. HAWTHORNE
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1912

CURRENT AND COMING
EXHIBITIONS

A RARE collection of drawings by old masters has been lent to the Art Institute by Mr. Herbert Du Puy of Pittsburgh, a member of the Board of Trustees of Carnegie Institute. This exhibition will remain on view in gallery 52 through April. Mr. Du Puy not only owns but is also the collector of these drawings, and the Art Institute is indebted to him for the information about them in the catalogue of the exhibition.

The annual Chicago architectural exhibition, from April 8 to April 28, will be installed in galleries 25, 26, 27, 28, and 30. The Chicago Architectural Club is assisted this year in managing the exhibition by the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, and the Art Institute. Among the many good exhibits which are expected to be shown are the following: drawings of the permanent buildings at the Panama-California Exposition in San Diego and the New York City Building at the Panama-Pacific Exposition in San Francisco by Bertram G. Goodhue; series of designs for various buildings of Johns Hopkins University by Grosvenor Atterbury, New York; decorated panels in inlaid wood designed by Frank Brangwyn; designs for the Minneapolis Museum of Fine Arts and the McKinley Birthplace Memorial Competition, by McKim, Mead and White; drawings from the architectural schools of several universities, and also the drawing awarded the traveling scholarship in the Chicago Architectural Club competition; details of residences by Charles A. Platt of

New York and others. The architects who delivered the Scammon Lectures are also to be represented in the exhibition: Ralph Adams Cram, Thomas Hastings of Carrère and Hastings, and Claude Bragdon. Mr. Bragdon shows some "transparencies" made by the color photography process of his work in Rochester, New York.

The exhibition by a group of Chicago artists announced in the March BULLETIN for the period April 8 to April 28 has been postponed until May 13 to June 13. Nine artists will be represented in it: Frederic C. Bartlett, Louis Betts, Charles Francis Browne, Karl A. Buehr, Ralph Clarkson, Oliver Dennett Grover, William P. Henderson, Wilson Irvine, and Lawton Parker. The Art Students' League will hold its annual exhibition during the first period mentioned, April 8 to April 28.

The remaining exhibitions of this season are the following: the Western Drawing Teachers' Association, May 5 to May 8; American water colors and pastels, May 13 to June 13; work of students of the Art Institute, June 18 to July 25.

PAST EXHIBITIONS

THE special exhibition of paintings by Louis Ritman installed in gallery 52 closed on March 9. The nineteen canvases by this artist were full of light and air and vivid color, and together with his five paintings in the Chicago Artists' exhibition gave ample testimony of his activity in painting during his recent sojourn in France. Directly after the close of this exhibition about fifty etchings by Joseph Pennell, from the permanent collection of the Art Institute, were installed in the same gallery.

About three hundred etchings exhibited under the direction of the Chicago Society of Etchers were installed in gallery 51 and corridors 54 and 29. Chicago etchers were well represented in this annual exhibition, and there was also a large number of prints by members of the Society who have been studying and etching abroad. While most of the etchings were in black and white, an unusually large showing of color prints gave evidence of the interest felt by contemporary etchers in color work. Prizes in this exhibition were awarded as follows: Wallace L. DeWolf Prize for landscape, to John W. Cotton for the color etching "Evening in Belgium."

Frank G. Logan Prize for architecture, to Allen Lewis for the etching "Sun dial, Columbia University."

R. P. Lamont Prize for figure work, to Dwight C. Sturges for the etching "Sisters."

The prize etchings mentioned above and the following prints have been purchased by the Chicago Society of Etchers for the Print Department of the Art Institute: "The patriarch's prayer" by William Auerbach Levy; "Rio Madonna del Orto, Venice" by Ernest D. Roth; "Portrait, Eglise S. Nicholas-des-champs" by Otto J. Schneider.

EXHIBITION BY CHICAGO ARTISTS

THE annual exhibition of works by Chicago artists, March 2 to March 31, was attended with the usual activity of club receptions and awarding of prizes. The event of the opening reception was rendered more festive than heretofore by the decoration of the front loggia and the flagpoles of the Institute

with gay yellow and purple pennants. These pennants, containing the emblem of Chicago, were designed by Frederic Clay Bartlett, Edgar S. Cameron and Oliver Dennett Grover for the celebration of the annual exhibition of American art and of works by Chicago artists. The colors have no special significance. A poster for this exhibition was specially designed by Gustave Baumann in collaboration with Victor Higgins.

Following the reception on March 2 the members of the Chicago Society of Artists and the exhibiting artists were guests at a banquet given in Blackstone Hall. Dr. Frank W. Gunsaulus delivered the principal address of the evening.

The prizes were awarded as follows: Clyde M. Carr Prize of one hundred dollars, to Wilson Irvine for the painting "The woodland road."

Edward B. Butler Purchase Prize of two hundred dollars, to Frank V. Dudley for the painting "The willows." To be presented to a Chicago Public School.

Mrs. Julius Rosenwald Purchase Prize of two hundred dollars, to Lucie Hart-rath for the painting "The leafy screen." To be presented to a Chicago Public School.

Englewood Woman's Club Prize, to Carl R. Krafft for a group of two paintings.

Through the Municipal Art League the following:

William Frederick Grower Prize of one hundred dollars, to Frank C. Peyraud for a group of six paintings.

Mrs. John C. Shaffer Prize of one hundred dollars for sculpture, to E. Kathleen Wheeler for "The horse scoop."

Municipal Art League Prize for Portraiture, presented by Mrs. William O. Thompson, to Arvid Nyholm for the painting "Greta."

Honorable Mention, to Cecil Clark Davis for the portrait, "Mrs. Rufus Granger;" to Oskar Gross for the painting "Dreams of future;" to Lucie Hartrath for a group of five paintings;

applied art with two liberal purchases of Greek vases at Rome and Naples, a full quarter century ago (1889). We publish two views of a wide-mouth jar from that collection in this number, a red-figured vessel of the form called stamnos, height fourteen and a half inches.

The bacchic groups which an Athenian decorator has painted on both faces



ATHENIAN STAMNOS, THE RUSTIC DIONYSIA

to Frank Ingels for the sculpture "Children's fountain."

Victor Higgins' painting "Moorland gorse and bracken" was purchased by the Exhibition Committee of the Municipal Art League for the Municipal Art Gallery.

The silver medal of the Chicago Society of Artists was awarded to Emil R. Zettler for a group of sculpture.

VASE PAINTINGS BY THE MASTER OF THE RUSTIC DIONYSIA

SELECTING their specimens chiefly for their utility as models of taste in forms and decoration, Messrs. P. D. Armour and C. L. Hutchinson enriched the Institute's exhibits in

of our specimen, in the fine red-figured style of about 460-440 B. C., and his introduction of a red stamnos in one of those pictures, persuade us that stamnoi were not devised to hold solids but wine and water, just like the more familiar krater forms. The glossy black coat and line-work of our specimen are most regularly encountered on fifth century vases from the antique cemeteries of Nola, Campania. The present vase however is believed to have been excavated at Capua in 1884. The manufacture of the Nola glaze vessels in Athenian workshops is universally admitted. A thorough cleaning here revealed no large additions by the Italian restorer, whose reassemblage of the fragments is most skillful.

We are under obligations to a British

connoisseur for the suggestion of a more specific attribution of our Chicago stamnos to the master of the Rustic Dionysia, whose hand he inclines to recognize here, as on numerous other red-figured stamnoi decorated with this subject. Mr. J. D. Beazley of Oxford describes the material which he has collated in *Mitteilungen des römischen Instituts*, 1912, pp. 286-297. He does not indeed tabulate our Chicago specimen, doubtless because he could not describe it as an eye-witness. But the likelihood of its being the handiwork of his anonymous master seems strong, since the decoration of stamnoi with portrayals of the Rustic Dionysia was a habit of that artist. It follows of course that these vases were made for ceremonial uses. Their character is agreeably rendered in one of the compositions before us. Two maidens crown a stamnos with ivy, while another approaches wearing an ivy wreath and carrying a leafy thyrsos. Three further maidens with kindred attributes are pictured on the obverse.

These paintings antedate the Pheidias of the Parthenos statue, whose still mildly rigid manner of modeling we know, by a scant score of years. The uncloaked girl at center wears the same peplos as his Athena. The ceramic painter's ungainly foreshortenings and his childishly outlined ears almost belie the smart profiles and the live black eyes of his thoroughbred models. He paints the leaves of the girl's ivy wreath in counterchange, black where it crosses the red vase, and red on the black picture ground. We owe him more for showing us the young acolytes and their properties in action. Taine observes, rightly, that the ancients need more annotation by artists, and less henceforward from cloistered scholars. A. E.



CHELSEA AND TOFT WARE

A STAFFORDSHIRE potter who had a small works at Tinker's Clough made earthenware decorated with slip, of which the most ambitious specimens were made for presentation purposes on festival occasions. From the numerous specimens bearing the name of this English worker, the products of these kilns are often described as Toft ware. By applying large masses of slip with a brush and adding the details with a quill he obtained a naive expression, though a homely result. An unusually fine specimen of this work has recently been added to the Blanxius Collection, a posset cup with two flattened loop handles. The design is laid in brown-black slip, picked out with white dots, on gray ware showing yellow through the glaze. At the top are the letters "B. N. H. P." and date 1724, at the bottom varied lines known as "combing."

Of equal interest is the large Chelsea rabbit tureen with its amusing variety of cabbage leaves and a snail or two to accent the realism of this life-size beast. The well-known botanist and student of animal and bird life, Sir William J. Hooker, decorated his mantel-piece with this and similar Chelsea objects, which were of keen interest to his little son.

This product from the able hands of Nicholas Sprymont influenced the boy, who later wrote a book on natural history which was much studied some forty years ago. Of subtle distinction and marked originality are the rich, thickly glazed, soft Chelsea bodies that so aptly expressed the taste of their day, and this best modeled of all their curious works is an addition of importance to the porcelain collection of the museum.

A learned perching owl of Chelsea ware, with multi-color plumage and quaint flowers beneath his claws, sits serene, one more expression of the finest 18th century potter's craft.

THE AMERICAN FEDERATION OF ARTS

A LARGE and interesting work, in which all Chicagoans who are lovers of art should have a share, is that conducted by the American Federation of Arts. It is represented in this city by Mr. C. L. Hutchinson, Vice-President, Mr. N. H. Carpenter, Treasurer, and Mr. Bryan Lathrop, Mr. Lorado Taft and Mr. Ralph Clarkson, Trustees.

In order to increase the appreciation of art in the United States, the Federation is sending out various exhibitions to all parts of the country, and is circulating illustrated lectures among schools, clubs and other organizations. It also publishes a monthly illustrated magazine, "Art and Progress," which keeps its readers informed about the general activity in the field of art, and the "American Art Annual," a directory of art. This Art Annual is a reference book containing lists of organizations, prices at which pictures have been sold at auction, a bibliography of American art, and other information.

By means of its two hundred chapters scattered throughout the United States, the American Federation of Arts is now able to serve as a mouthpiece for the expression of public opinion about matters pertaining to art. Its central office at Washington is a great clearing-house for art information. Next May the Federation will hold its sixth annual convention in Washington. The general subject under consideration at that time will be "Art Education," which will be discussed not only from the artist's point of view but from that of the public schools, the colleges and universities, and the schools of industrial art, with the object of determining the value of art as a national asset and its influence on industrial development.

Members of the American Federation of Arts are divided into organizations and individuals. The first constitute chapters, which have the privilege of representation at the annual convention as well as of obtaining exhibitions and lectures. The other class comprises associate members, who pay an annual fee of two dollars and are made subscribers to the magazine, and active members, who pay ten dollars yearly and have the privilege of a vote and who receive, besides "Art and Progress," other publications, as for example the American Art Annual. (This book is sold for five dollars a copy.)

Fuller information concerning the activities of the American Federation of Arts and application blanks for membership can be obtained either from Mr. N. H. Carpenter, Treasurer of the American Federation of Arts, at the Art Institute of Chicago, or from the Secretary, Miss Leila Mechlin, at the Octagon, 1741 New York Avenue, Washington, D. C.



SHOP GIRLS—BY ELIZABETH SPARHAWK-JONES
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1912

ANNOUNCEMENT

EXHIBITIONS

APRIL TO JULY, 1915

April 8 to April 28—(1) Annual architectural exhibition.

(2) Annual exhibition of the Art Students' League of Chicago.

May 5 to May 8—Exhibition of the Western Drawing Teachers' Association.

May 13 to June 13—(1) Annual exhibition of American water colors, pastels and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by nine Chicago artists: Frederic C. Bartlett, Louis Betts, Charles Francis Browne, Karl A. Buehr, Ralph Clarkson, Oliver Dennett Grover, William P. Henderson, Wilson Irvine, Lawton Parker.

June 18 to July 25—Annual exhibition of the work of students of the Art Institute.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS

APRIL AND MAY, 1915

- April 6—Lecture. "The Altman Collection of Paintings," by A. T. Van Laer, New York. Illustrated by slides.
April 13—Concert. Chicago Amateur Musical Club.

LECTURES ON PAINTING

Lucy C. Driscoll, Art Institute of Chicago and University of Chicago—"Modern painting." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock, beginning March 26. The special topics are as follows:

March 26—Introduction to modern painting.

April 2—French painting, classic and romantic.

April 9—The rise of modern landscape.

April 16—French and Spanish painting, naturalistic.

April 23—The French "Impressionists."

April 30—Modern painting in France, Spain, Italy.

May 7—English painting.

May 14—Modern painting in Germany, Holland, Belgium.

May 21—American painting.

May 28—American painting.

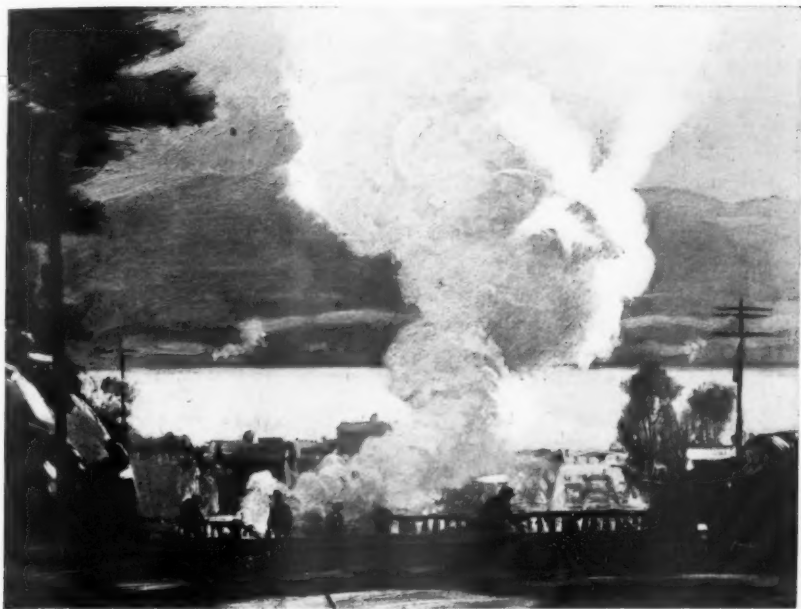
SUNDAY AFTERNOON AND EVENING CONCERTS

Sunday afternoon orchestra concerts, under the auspices of the Chicago Woman's Club, are given every Sunday afternoon at 3 and 4:15 o'clock; opera concerts are given in the evening at 8 o'clock. The concerts will continue until April 25. Admission to Fullerton Hall, afternoon 10 cents; evening 20 cents.

CHAMBER MUSIC CONCERTS

Sunday afternoon chamber music concerts, under the direction of the Society of American Musicians, will be given in Fullerton Hall beginning May 2 and continuing until May 30. The same program will be given twice each afternoon at 3 and 4:15 o'clock. Admission to Fullerton Hall, 10 cents.





THE PUFF OF SMOKE—BY GIFFORD BEAL
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1913

NOTES

ACCESSIONS TO MUSEUM— The February accessions include, besides the Getty Collection of Musical Instruments, two purchases by the Friends of American Art: the painting "The dunes" by Roy Brown, which was reproduced last month in the BULLETIN, and the marble head "My wife, Eleanor" by Chester Beach. Accessions will be reported at greater length next month.

EXHIBITION OF MURALS—A special exhibition of mural paintings, for the home of Everett Morss in Boston, by Edwin H. Blashfield will be held at the Art Institute some time in April.

EXHIBITION OF BROCADES—A collection of Nishiki and Kinran brocades, possibly the finest and historically most complete ever assembled, was placed on exhibition in galleries 46 and 47 on March 24. These one hundred rare specimens dating from 1400 to 1812 were collected by Shojiro Nomura to illustrate the development of Japanese and Chinese textile art. The poetic names of the designs, "Great white mountain," "Sunset clouds," "Valley mist," "Dragon in flames," etc., of these silk and gold products of the hand-loom indicate the subtle beauty of these ancient works, well termed "mystery brocades."

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SALE OF REPRODUCTIONS—A new series of eight color reproductions is now being arranged for. This will make the fourth series of eight, giving the Institute a portfolio of thirty-two reproductions in color. Several of the new set will be of American paintings, though it is hoped to include a Corot and a Sorolla. The sales of post cards indicate their continued favor with the public, the monthly average of twenty thousand still being maintained. So many inquiries have been received for more reproductions of sculpture that a new series of twenty-five subjects will be added as soon as suitable photographs can be taken.

SUNDAY AFTERNOON CONCERTS—The Sunday afternoon concerts, under the auspices of the Chicago Woman's Club, will end the last Sunday in April. On the following Sunday the Society of American Musicians will institute a series of five chamber music concerts in Fullerton Hall. The work of the younger American musicians will be emphasized. From five to seven instruments will be used. The programs are under the artistic direction of Hugo Kortschak and Ludwig Becker, both of whom will appear on each program. Season tickets, price fifty cents, will be on sale at the Art Institute, and may also be obtained from Mr. Wm. Beard, 712 Fine Arts Building.

LECTURES IN THE CLUB ROOM—Permission has been given the University of Chicago to have the use of the Club Room of the Art Institute for a course of lectures by Miss Langley on the subject of English houses and furniture. The lectures will be delivered on Tues-

day and Thursday afternoons, from 4:15 to 6:15 o'clock, for twelve weeks beginning March 30, except on the following dates: April 13, 27; May 6, 11, 25; June 8. Art Institute members and students will be admitted to these lectures.

LOAN OF PAINTINGS—The Art Institute has lent to the Detroit Museum of Art for its annual spring exhibition the portrait of Mr. Hutchinson by Gari Melchers and the painting "Maya, mirror of illusions" by Arthur B. Davies, from the Friends of American Art collection.

LIBRARY NOTES

ONE hundred books from Hiersemann of Berlin constitute the most important purchase of the month. Among these is a work on the Cæsar tapestries in the Historical Museum of Bern,—tapestries which belong to the most brilliant work of the classic period of the Brussels tapestry weaving and are reproduced in color for the first time in this volume. Twelve portfolios, comprising the first series of "Denkmäler der Malerei des Altertums," form another interesting set. Two more series of this work are to be published later.

Miss Alice Getty has presented two books which have been in the Library for several years as a loan: "Musical instruments, historic, rare and unique," by A. J. Hipkins, containing fifty plates in color drawn by William Gibb; and "Music and musical instruments of Southern India and the Deccan," by C. R. Day, with seventeen plates in color. These plates illustrate many of the musical instruments in the collection recently given by Miss Getty to the Art Institute. Miss

Getty also presented a complete set of the Journal of Indian Art for the years 1884-1888. Mr. William Ordway Partridge has presented a book on his works in sculpture and Mr. Garrett Chatfield Pier his book "Temple treasures of Japan."

Hereafter on Sunday the Library will close at eight o'clock in the evening instead of at six o'clock.

Among the books added during February are:

Day, C. R.—Music and musical instruments of Southern India and the Deccan. 1891.

Falke, Otto von—Das Rheinische Steinzug. 2v. n. d.

Herrmann, Paul—Denkmäler der Malerei des Altertums. 1907.

Hevesi, Ludwig—Oesterreichische Kunst. 2v. 1903.

Hipkins, A. J.—Musical instruments, historic, rare and unique. 1888.

Hofmann, Friedrich H.—Das Europäische Porzellan des Bayerischen Nationalmuseums 1908.

Jordan, Ernst Bassermann—Der Schmuck. 1909.

Leisching, Julius—Figurale Holzplastik. 2v. nd.

Lessing, Julius—Gothische Moebel. 1889.

Lessing, Julius—Italienische Moebel XVI. Jahrhundert. 1893.

Muller, S. and Vogelsang, W.—Holländische Patrizierhauser. 1909.

Munich. Bayerisch Nationalmuseum.—Denkmale und Erinnerungen des Hauses Wittelsbach im Bayerischen Nationalmuseum. 1909.

Salaman, M. C.—Modern book illustrators and their work. 1914.

Schinnerer, Johannes—Catalog der Glasgemälde des Bayerischen National Museums. 1908.

Schmidt, Robert—Das Glas. 1912.

Schmidt, Robert—Möbel. 1913.

Snyder, Frank M.—Builder details. 1906.

Vedder, Elihu—Miscellaneous moods in verse. 1914.

Visconti, E. G.—Iconographie Grecque. 3v. 1811.

Visconti, E. G.—Iconographie Romaine. 3v. 1817.

Watts, M. S.—George Frederic Watts. Annals of an artist's life. 3v. n. d.

Weese, Artur—Die Caesar—Teppiche im historische Museum zu Bern. 1911.

ATTENDANCE

MUSEUM—The number of visitors at the Museum during February, 1915, was as follows:

		AVERAGE
4 Sundays	24,509	6,127
11 other free days	46,836	4,257
13 pay days	5,326	409
	76,671	

LIBRARY—The number of visitors at the Ryerson Library during the month of February, 1915, was as follows:

	FEB.
Day attendance	
Students	4,155
Visitors	728
Consulting visitors	1,670
Evening attendance	1,063
Sunday attendance	1,190

Total attendance for the month 8,806

During the same month last year the attendance was 8,001, showing an increase this year of 805.

SCHOOL—The attendance in the School from October 1, 1914, to March 1, 1915, was as follows:

	MEN	WOMEN	TOTAL
Day school	424	431	855
Evening school	462	127	589
Saturday school	194	414	608
Total	1,080	972	2,052
Students in two departments	12	39	51
Corrected total	1,068	933	2,001

LECTURES—The attendance at lectures, concerts and other meetings in Fullerton Memorial Hall, in February, 1915, was as follows:

6 lectures to members and students	1,537
1 concert	526
24 other lectures and meetings	7,715
8 Sunday afternoon concerts	3,758
4 Sunday evening concerts	1,923
Total	15,459

MUSEUM INSTRUCTION—During February (including four Sundays) the number of persons instructed was 1901.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents {	MARTIN A. RYERSON
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Assistant Secretary	WILLIAM F. TUTTLE
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Auditor	WILLIAM A. ANGELL
Director <i>pro tem</i>	NEWTON H. CARPENTER
Librarian	MISS SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson Library upon art.

LIBRARY

The Ryerson Library, containing about 9,000 volumes, 30,000 photographs, and 12,000 lantern slides on art and travel, and the Burnham Library, containing about 1500 volumes on architecture, are open every day including Sundays, and Monday, Wednesday and Friday evenings. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is five cents a copy, fifty cents a year postpaid.

PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 238 pages and 49 illustrations	25c.
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	25c.
Part I. Oriental and Early Greek Art	25c.
Part II. Early Greek Sculpture	25c.
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c.
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c.
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25c.
Catalogues of current exhibitions	5c. to 50c.

MUSEUM GUIDANCE

Visitors desiring to see the collections of the Museum under guidance may make appointments with Miss Helen Carson in Gallery 14. Instructors: Mrs. Hall, Miss Carson.

Terms: One dollar per hour for a single person, or for less than five persons. For groups of less than twenty, twenty-five cents a person. For classes of over twenty, or clubs, five dollars. Time limit: one and one-half hours. Teachers of the Chicago Public Schools, when in groups or accompanied by their classes, free.

Regular class instruction is also offered (\$3.00 for 12 lessons. No single tickets sold).

REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (25c. each, 8c. extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5c. and about 125 subjects in one color at 1c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

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